

Rare Collection of Portraits of Washington in City

It is as natural as it is fortunate that the capital should possess a representative collection of the best portraits of George Washington which have been given to the world. The city is especially rich in paintings of our first citizen, and, rightly, the majority of these portraits are in the public buildings, where the people may see them without restriction or favor.

There are few notable statues of Washington in the city of his name, but the glorious shaft which so fittingly symbolizes the qualities of the great American is a memorial to the capital as present as it is a tribute wholly worthy.

It was doubtless a matter for especial pride to the artist Rembrandt Peale that, living in Washington's day, he had the honor of painting the portrait of the first President of the United States. Born in 1778, he was but a young man when Washington died, but he had had several sittings from him. For seventeen years he labored to produce his chief discovery, studying not only his own sketches, but the work of all his contemporaries, especially the one famous statue of Washington, that made from life by Jean Antoine Houdon, who came from France to execute it.

Finally satisfied with his work, Peale held an exhibit in his studio in 1824. Many of the old friends of Gen. Washington came to see the much-talked-of likeness. Among them was Lafayette, who was accompanied to the artist's door by a band of music. The work was pronounced worthy, and in 1825 Congress purchased it for \$2,000, placing it in the United States Senate chamber. It was later removed to the Vice President's room at the Capitol, where, unfortunately only the favored few may have this beautiful portrait before them. It is well lighted, and is worthy an especial visit. Opinions differ as to the fitness of the artificial, foreign-looking setting which Peale gave to his subject, but the gray stonework brings out wonderfully the radiant coloring of the portrait.

Another interesting original painting of Washington in the Capitol is the full-length figure of Washington as the younger man he was when this picture was painted by Charles

National Capital Is Fortunate to Possess Paintings and Sculpture—Public Allowed to See Them Without Favor or Restriction—The Rembrandt Peale Portrait, Which Was Purchased by Congress—The Capitol's Famous Paintings—The Mooted Full-Length Copy in the White House—Doubt as to Its Authenticity Is Expressed by Some Art Critics—The National Museum's Interesting Pictures—Corcoran Gallery of Art's Interesting Collection Attracts Much Attention—Washington Portraits in Washington Homes.

Wilson Peale, the father of Rembrandt and Titian Peale. This picture shows Washington at Princeton, uniformed as commander-in-chief. It hangs at the head of the stairway in the west corridor of the Senate wing. It bears the credit of being the original for which Washington posed at Valley Forge, but Hart, the Philadelphia critic, who evidently likes to believe that the Quaker city alone may unquestionably claim its originals, thinks that it is one of the several copies the artist made of his famous picture. In any case it is a very valuable work. It has had a vicissitudinal career and its place in the Capitol has been the subject of comment. Mr. Rathbun, assistant director of the Smithsonian Institution, which is said to rival the original in tone and quality, as well as a portrait, hangs at the right of the Speaker's chair in the House of Representatives.

Of statues and sculptured busts of Washington the Capitol is rich. In the rotunda is the plaster copy of the Richmond statue by Houdon. This stood for many years as Virginia's gift in the Hall of Statuary, but in 1908, it was replaced by the same state with the bronze replica of the same figure.

Jean Antoine Houdon, the famous French sculptor, went to Mount Vernon in 1785 to study the subject for his great work, the original for which stands in the state capital of Richmond. This has been the model for the great majority of the worthy portraits of Washington painted or sculptured since that time.

There is in the rotunda an artistic bust of Washington by David d'Angers of France. Its history is interesting. It came in 1904 as a gift from a number of citizens from France, in appreciation of the courtesy shown the representatives of that nation on their mission to Washington in 1902.

At the time of the unveiling of the Houdon statue in Lafayette Square, the present bronze is a replica of the marble bust of Washington, which was a gift of the French nation, and which formerly stood in the Capitol, but was destroyed by the fire of 1861. The former bust was made after the model of the French sculptor, David d'Angers, and by good fortune the original plaster model was preserved in the David Museum at Angers, France, and from this model the bronze replica now in the rotunda was made.

The White House contains the mooted full-length copy of the Gilbert Stuart Lansdowne portrait of Washington. Doubt has been cast upon the authenticity of this portrait as one of Stuart's own copies, and connoisseurs are inclined to the belief that it is not a Stuart. It seems as difficult to get at the actual history of the painting as of its fate at the time of the burning of the White House by the British, when Dolly Madison is reputed to have had the canvas cut from its frame and carried off to a place of safety.

The National Museum holds a number of interesting portraits of George Washington. In the main hall of the old building, in the collection of Washingtoniana loaned by the daughters of the

an authoritative history of his portraits. In the National Gallery of Art, which is at present finding its home in the new National Museum building, there are four representations of George Washington. On either side of the north entrance to the gallery are life-size figures. One is by William Verelstede, and is a replica of his bronze statue ordered by the state of New York for the headquarters at Newburgh, the other is by Ferdinand Pettrich, and was presented to the government by the sculptor in 1842. It represents Washington in his army uniform, resigning his commission as commander of the continental forces.

A very interesting painting of Washington on horseback hangs in the north center of the atrium of the Corcoran Art Gallery. It bears the name of Rembrandt Peale and has the radiant coloring of this portraitist. The scene represents Washington before Yorktown, and the group of men surrounding him is the artist's invention. The painting for long filled one end of the banquet hall at Mount Vernon, but several years ago the ladies of the Mount Vernon Association, who evidently considered it too large for a private home, sent it to the Corcoran Gallery.

Two of the most interesting Washington portraits in the Corcoran Art Gallery are to be seen in the private room behind the secretary's office. These are tiny engravings by St. Meinhart, that talented Frenchman who left behind him on his return to France many examples of his exquisite art. M. Favret de Saint Meinhart was a member of a family of rank and fortune, born in Paris in 1770. Becoming an officer in the French guards attached to the court of Louis XVI, he had to flee his country during the revolution. Coming to New York, he set his talents to work and was much successful in his portraits of the men and women of his time. He left four superb engravings of Washington from his own hand from his own original sketches, and more than 800 of these exquisite sketches, each one named, are now the valued possession of the Corcoran Art Gallery. Among his latest works are two engravings of George Washington, supposed to have been made for secret rings. One shows the head alone; the other is a bust and head.

The sculpture room in the Corcoran Art Gallery contains a bronze replica of the Houdon statue of Washington. It is in bronze and plaster busts and life masks of the same renowned model.

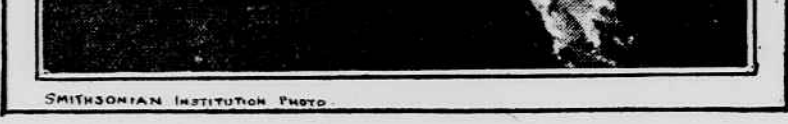
The daughters of the American Revolution possess a large painting, hung in the auditorium of Memorial Continental Hall, revealing Washington at Dorchester Heights. He stands viewing the disastrous effects of the snow on the evacuating British fleet in Boston harbor, March 17, 1776. This is the work of Darius Colb, and was presented by the Massachusetts Daughters of the American Revolution in memory of Mary A. Livermore.

There are many portraits of the first President in private homes in Washington, but few are more striking than a small profile pen sketch made by the noted miniaturist, Louthierbourg, in Christ Church, Philadelphia, when Washington took his last leave of Congress in 1798. The little sketch was presented by Washington to the wife of Maj. de la Roche, aide-de-camp to Lafayette, and it is now in possession of a direct descendant of the family living in Georgetown. The picture shows the conch shell buttons, by means of which Washington set a fashion of a day. The story is that walking down Chestnut street, Philadelphia, he met a poor man vainly trying to sell a barrow load of conch shells. He stopped to talk to the peddler, who begged him to buy. Asking him what he could do with such a purchase, the man suggested having them made into buttons. This was done, and the conch shell buttons from the brown velvet coat are now in possession of another Georgetown family directly descended from Mrs. Washington.

The horseback statue of Washington made by Clark Mills and standing in the center of Washington Circle is a landmark too familiar to need more than mention. It completes a list of representations of Washington at the National Capital of which any American citizen may be proud.



STATUE OF WASHINGTON BY FERDINAND PETTRICH, AT ENTRANCE OF NATIONAL GALLERY OF ART.



PORTRAIT OF WASHINGTON, ATTRIBUTED TO GILBERT STUART, IN THE NATIONAL GALLERY OF ART. THIS PORTRAIT WAS REGARDED BY WASHINGTON'S FAMILY AS HIS MOST FAITHFUL LIKENESS.

rector of the Smithsonian Institution, says of it: "Its history has never been satisfactorily explained, but it was evidently sent to Europe to be sold. Brought back to this country from France, it was purchased in 1841 by Charles E. Calvert of Maryland. The latter placed it in the National Institute of Art in Washington, and in 1862 it was turned over to the Smithsonian Institution. Sent to Philadelphia in 1876 for exhibition in connection with the centennial exposition, it remained in the Pennsylvania Academy of Fine Arts until 1881, when it was recalled to the Smithsonian Institution and lent to the Corcoran Gallery of Art. A claim to the ownership of the picture was made by Titian R. Peale, son of Charles Wilson Peale, its painter. This was decided adversely by the board of regents of the Smithsonian Institution in 1873, on the ground that sufficient proof had not been presented, but in 1882 Congress appropriated \$5,000 in settlement of the claim, and the portrait was transferred to the Capitol."

The Capitol possesses two other portraits of Washington. Both are replicas by Gilbert Stuart of his famous Athenaeum portrait, the best known likeness of Washington, for which he searched, for and helped his life at the solicitation of Mrs. Washington. The original oil is in the Boston Museum of Fine Arts, but of the forty copies made by the artist several are in Washington. Of the two in the Capitol, one hangs on the west side of the main Senate corridor, and the other is in the Senate committee room for post offices and post roads. It is this masterpiece by Stuart that has not only perpetuated but distributed over the globe the likeness of George Washington.

Stuart, who was the grandson of a Scottish divine, went to Britain to pursue his studies in art, and became a pupil of Benjamin West, president of the Royal Academy. Stuart's object, like that of Rembrandt Peale, was to give to the world a faithful portrait of the greatest man of the day. Next to the familiar bust portrait of Washington, the full-length figure painted for the Marquis of Lansdowne stands second among Stuart's Washingtons. The Capitol has an admirable reproduction of this in the copy made by John Vanderlyn, the artist, who had the first great honor bestowed upon an American artist, when the gold medal of the salon of 1808 was awarded to him for his "Ruins of Carthage." This beautiful copy of Stuart's Wash-



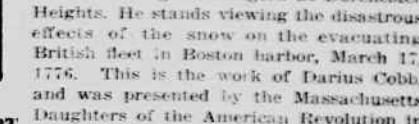
THE VANDERLYN COPY OF THE GILBERT STUART LANSDOWNE PORTRAIT, IN THE HOUSE OF REPRESENTATIVES.



FROM THE ORIGINAL PAINTING OF WASHINGTON, BY REMBRANDT PEALE, IN THE VICE PRESIDENT'S ROOM AT THE CAPITOL.

American Revolution, is the life mask made by Houdon for use in his statue. On the east wall, almost immediately behind the case containing the life mask, is an oval pastel by an unnamed artist of Washington's day, showing him about middle life, in the uniform of a general. This is a recent gift to the museum.

The west hall contains a characteristic miniature on wood, done by John Trumbull, the painter of many historic pictures in Washington and elsewhere, which contain as the central figure of their groupings admirable portraits of Washington. This miniature, with one of Mrs. Washington, here also, was done from life during the period of 1792 to 1794, when the artist spent much time at the Executive Mansion in Philadelphia engaged in painting a full-length portrait of the President. In the case with these miniatures is a bronze copy of the Houdon bust, given by Maurice J. Powers, and near it is a plaster bust of the same figure, done by Clark Mills and presented to the museum by Elizabeth Bryant Johnston, a Washington woman who saved the years of her life to the study of George Washington, and has written



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HUNDREDS OF RUSSIAN AND GERMAN WOMEN FIGHT IN THE TRENCHES



SISTER OF MARY ELIZABETH GIRENKOFF, WHO HAS BEEN DECORATED BY Czar NICHOLAS FOR HER COURAGE UNDER FIRE.

Weaker Sex of Warring Countries No Longer Willing to Stop at Home While Men Do Battle. Czar's Troops, Who Are Used to Woman Warriors, Are Surprised to Find That the Gentler Sex of Germany Is No Less Hardy and Brave—Georgian Princess Who Is Serving in the Ranks—Aristocratic Girl Who Fell Into Captivity With Samsonoff's Army in East Prussia. Heroines of the Red Cross—Elizabeth Girenkoff, Who Has Received the St. George's Cross, Has Taken Part in Seven Battles—Woman Fighters of Russia Demand Official Recognition.

expose themselves to shot and shell in the trenches. They are no longer the women of the home, but the women of the battlefield. Thirty-six Russian nurses have been killed or wounded. First in the list is Elizabeth Girenkoff, a young woman of good Moscow family, who has just got the St. George's Cross. Miss Girenkoff took part in seven battles. She was under fire during the three-week battle of Lodz. Three days before the town fell a wounded soldier whom she was attending was killed by a rifle bullet. Next day a shell burst and killed a doctor, and then she was killed by an explosion knocked her over and tore her clothing. She went on working. December 5 she was knocked senseless by a shell. Now she is back at the front.

Natalya Madjaroff is another Red Cross heroine. She is the granddaughter of a marshal of the nobility and has millionaire parents. When feeding wounded soldiers at Petrovsk, in South Poland, Miss Madjaroff was wounded in the shoulder. She refused to leave the battlefield, and was killed. The Austrians charged the trench where she worked, and rushed over the Russians. A rifle bullet went through the girl's heart. Between the 11th and 12th of November, the day when Hindenburg started his second invasion of Poland, and Christian nine women nurses have been killed. Miss Madjaroff's sister heard of Natalya's death while she was studying nursing at Kharkoff. She at once left for the front. She is now with the Grand Duke Nicholas' army on the Rawa river.

Honors have been showered on the wounded nurses. This has encouraged the woman fighters to demand official recognition. Last week two women from South Russia were received by War Minister Sukhomlinoff. They came to request that the position of the fighting women might be regularized. At the front, they said, are many hundred fighting women, sometimes with their sex known, sometimes in disguise. Most commanders make no objection if the woman soldiers can fight and march. Sukhomlinoff's visitors complained of the indefinite position of the woman warriors. They asked for recognition. The war minister refused. "I recognize them," he said, "there will be a hundred thousand more. That would be a public scandal. Besides, the lady syndicates it. I cannot encourage it, and I shall give orders that every woman discovered in the ranks shall be sent to her home." Irena Trenkoff, who is interested in the question, says that 350 women are fighting. That is about one in 10,000 of Russia's war strength. Most are in South Poland and Galicia. They got into the army by persuasion. When man reservists could not respond to the call, owing to sickness, absence or other reasons, their wives—more often their sisters—took their places. Russia mobilized slowly, so the women had days, sometimes weeks, to learn how to hold the rifles. When they joined their units the sex of many was discovered, and some were sent back. Others escaped detection, and some, though detected, were allowed to remain in the army.

Most of these women come from towns. They belong either to the well educated, emancipated class, or to the small "peasant" class, known as "mestchanye." Few peasant women serve. The peasant women do not understand war and have many children.

Three-quarters of the woman warriors are unmarried or childless. The ranks is supposed to be Princess Nadzda Ambuchidze, a Georgian girl of rank, who has disappeared from her home. Another aristocratic girl soldier is Vera Sayevich, a niece of the late Finance Minister Bunge. She accompanied Samsonoff's army to East Prussia, and, with the rest of her unit, the 6th Army Corps, fell into captivity. Women who have been through battles and have fought well are seldom sent back when their sex is discovered. The trouble is to get the ignorant peasant soldiers to respect them and take them seriously. The soldiers call them derisively "Tchukhonki." This means "Finnish women." There is much superstition that all Finnish women are Amazons. The officers respect woman soldiers. Very rarely does a woman show cowardice, disobedience or dishonesty. There are many cases of heroism.

Part of the Russian force which retreated on the Miazza on the 7th of December was hard pressed, and it was a woman who helped it out. Her name was taken to the hostess. Her opinion is that the terrible thing in war is not being killed, but killing. While she was being fired at she felt no fear. Even when comrades fell, she was calm. When she was ordered to fix bayonets and charge, she suddenly dawned on her that she might have to kill some one and she nearly fainted. She had often fired at the foe from a distance, but she did not feel that she was killing a woman. She aimed straight, but she comforted herself with the thought that only one bullet in a thousand hits. Now she is a German soldier, removed to the front. She continues to be registered as "Matthew," but the regiment knows her story.

Most woman warriors are young. There are some veterans. Toughest is a veteran from the Manchurian war, Olga Elvisev, a Lithuanian. When war

with Japan broke out Olga was serving on a horse-breeding farm. She was known to the local military for hard riding, hard swearing and hard drinking. She joined the 3d Escuri Cosack Regiment, and she fought against the Japanese under Remenkamp. Olga took part in raids, she fought the savage Hungarians, and she has a big scar on her cheek. She was given the third class of the St. George's Cross. When the war ended she was over thirty. She rejoined her regiment, which was part of the army of Vitoria. Remenkamp, like Olga, a swearing spirit, was in command. At Wirballen, on the frontier, he recognized Olga. This was the greeting: "Well, Olga, you've come to fight the Schwabs?" "Yes, general, to break their skulls, as I broke the skulls of the Japs!" Olga was with the first snot of Cosacks which entered the East Prussian town of Husterburg. She took part in the battle of the 10th of September, which ended Remenkamp's invasion of East Prussia, and her Cosack unit was the last to leave German territory. Her exploits since then are unknown.

Back to the front went Olga. She was present in six battles. "Lubov" means "love." "Love" is good-looking, but she is a little mustached. Most woman warriors have slight mustaches, that enables them to pass as youths. The slight mustache is usually a sign of temperamental inclination toward masculinity. She joined a regiment of tirailleurs and fought. The Russian frontier line outside the East Prussian frontier her battalion lost a third of its men.

Love took part in the fight at Mariampol. Later she was overwhelmed with bricks from a blown-up building, and was crushed and wounded. She got fever and was taken to the hostess. Her opinion is that the terrible thing in war is not being killed, but killing. While she was being fired at she felt no fear. Even when comrades fell, she was calm. When she was ordered to fix bayonets and charge, she suddenly dawned on her that she might have to kill some one and she nearly fainted. She had often fired at the foe from a distance, but she did not feel that she was killing a woman. She aimed straight, but she comforted herself with the thought that only one bullet in a thousand hits. Now she is a German soldier, removed to the front. She continues to be registered as "Matthew," but the regiment knows her story.

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"MATTHEW" DRAPOUNOFF. Her real name is Sophie, but, enlisting as a man, she has to her credit deeds of courage in the face of the enemy.

into Russian hands. As they were no in uniforms, and were caught sniping Russian posts, they were liable to be shot. The Russian officers, however, for permission to join the army. They promised that in case of success they would release them to spread the Russian faith among the population.

The German women proved obedient. They were sent as prisoners to Ivan Gorod. High up in the Carpathians, at the Usok pass, a Russian woman fighter was killed. The Usok pass is the most important gate of entry into Hungary, and the Russians raided it in September. With them was a Siberian girl fighter. During the retreat she was wounded. She begged to be left behind. The soldiers who had all along suspected her sex refused to allow this. She died on the way.

Siberia produces most woman fighters. Only from Siberia come girl fighters of peasant class. Women there